

# PIPENOTES

AMERICAN GUILD OF ORGANISTS • TWIN CITIES CHAPTER

www.tcago.org

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Number 7

## TCAGO EVENT BILLMEYER PIANO/ORGAN DUO

by Diana Lee Lucker

The piano and organ duo of Susan and Dean Billmeyer will present a recital at Wayzata Community Church at 7:30 pm on Monday, April 7, 2003.

The Billmeyer Duo blends the talents and musicianship of two of the Twin Cities' premiere keyboard artists. Both Susan and Dean Billmeyer are well-known to Minnesota audiences from numerous performances as soloists, chamber musicians, and with varied ensembles.

One of the area's strongest advocates for new chamber music, pianist Susan Billmeyer is Managing Director of I.C.E., the *Intergalactic Contemporary Ensemble*. Her recent appearances as a soloist with that ensemble include the 2002 world premiere of Edie Hill's *Butterfly Effect*, as well as concerts in Los Angeles and New York. She also performs regularly as a chamber musician with members of the St. Paul Chamber Orchestra and has appeared with the Dale Warland Singers and Zeitgeist.



Susan Billmeyer



Dean Billmeyer

Dean Billmeyer, head of the organ program at the University of Minnesota since 1982, is an award-winning concert organist. His performances this spring have included recitals at the House of Hope Presbyterian Church, the Church of St. Louis, King of France and a performance at

## TCAGO PROGRAM EVENTS 2003

April 7 (Mon.) 7:30 pm Wayzata Community Church - Susan and Dean Billmeyer, Piano/Organ Duo

April 12 (Sat.) 9:00 am - 4:00 pm Westwood Lutheran Church, St. Louis Park Student Competition

New York City's famous Trinity Church (Wall St.) of William Albright's oratorio *A Song to David*. A regular performer with the Minnesota Orchestra, he is known especially as a skilled accompanist and ensemble player.

The Billmeyer Duo program at Wayzata Community Church will include works for organ and piano by Marcel Dupré and American composers Larry Shackley and Harold Stover. The concert will also feature transcriptions of organ works for the piano, and piano works for the organ. □

## THE LUTHERAN SUMMER MUSIC ACADEMY & FESTIVAL AWARDS SCHOLARSHIPS TO PIPE ORGAN DISCOVERY DAY STUDENTS

by David Eaton

On February 8, 2003, the Twin Cities Chapter of the American Guild of Organists sponsored its annual Pipe Organ Discovery

(Discovery Day continued on page 6)

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- a) **Membership/PIPENOTES Subscription**  
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- c) **Letters to the Editor**
- d) **PIPENOTES Advertising**

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Organ Calendar: [www.pipedreams.org/calendar](http://www.pipedreams.org/calendar)

**PIPENOTES** is the official publication of the Twin Cities Chapter, American Guild of Organists, and is published 9 times a year, September-December/January, and February-June.

**DEADLINE DATE:** Information to be included in *PIPENOTES* should be received **no later than the 1st of the month preceding publication**. Subscription cost for persons who are not members of the TCAGO is \$20 per year.

**Advertising Fees**

Business card - \$60/yr; Full pg. - \$170 per insertion; Half pg. - \$95 per insertion; Quarter pg. - \$60 per insertion; Want ad - \$35/2 consecutive issues

New advertisements are welcomed at any time during the year. Please call (952) 432-6995.

## DEAN'S LETTER

Dear Colleagues,

Did you read President Swan's letter in the February issue of TAO? As I read his plea for all of us to support new music and especially music by women composers, I realized how far ahead of the game our chapter is and how proud I am to be a part of TCAGO.

Your Twin Cities Chapter has commissioned works by two women composers. Libby Larsen's work was premiered this past October and Edie Hill's commissioned work will be premiered next Fall. In addition, the Executive Board has authorized the Composition Committee, chaired by Marilyn Biery, to commission an organ work for 2005. This Committee is also working on lists of major composers, nationwide, for consideration of commissioned works for our 2008 national convention.

For most of us, our organ repertoire consists basically of works we studied and learned in our formative student years and is enlarged gradually over the ensuing years. We hear a piece either on disc, at a recital, or on *Pipedreams* and want to learn it. Since time is at a premium, we tend to choose works which fit into our already known territory of musical experience. It takes a giant leap for most of us to embrace truly contemporary music, music which uses the forces of the organ in new ways, music which goes beyond our tonal expectations and which perhaps is technically difficult. For starters, take a look at the *Philadelphia Organ Book*. Why not learn one piece a month and program that piece?

Remember, life is short and there is precious little time to show love and compassion to one another. Make the most of every opportunity. A blessed Easter to you and those you love!

*Diana Lee Lecker*

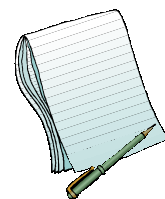
## FAURÉ REQUIEM AT CENTENNIAL UMC APRIL 13

*by Robert Nienaber*

On **Sunday, April 13 at 4:00 pm** the Chancel Choir of Centennial United Methodist Church will present Gabriel Fauré's *Requiem*. Also included in the concert will be handbell pieces for Lent. There is no admission charge and a free will offering will be received. Childcare will be provided. The church is located at 1524 West County Road C-2 in Roseville (just east of Snelling, almost a mile north of Rosedale Mall). □

## Letters to the Editor

Letters to the Editor are always welcome.  
Please send, fax or email letters to Barb Herzog.



## TCAGO STUDENT COMPETITION

*by Dee Ann Crossley*

Seven college students will compete in the annual TCAGO organ competition on **Saturday, April 12** at Westwood Lutheran Church, 9001 Cedar Lake Road, St. Louis Park. TCAGO members and friends are invited and encouraged to come hear these talented young people. The playing is from **9:45 AM to 12:15 PM and 2:00 to 4:00 PM**. Questions? Contact Dee Ann Crossley: 651-457-8994 or [cross006@tc.umn.edu](mailto:cross006@tc.umn.edu) □

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**Substitute Organists/Directors April 2003**

This listing is for active AGO voting members only. Subscribers cannot be included in this list. If you wish your name to be included or deleted from this list, please call Barb Herzog at 952-432-6995.

**S** = Available to play on Sundays

**O** = Available for other special services such as weddings/funerals

An (\*) asterisk in front of a name indicates the person will direct a choir.

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Twin Cities Chapter  
Church Music Positions**

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**ORGANIST**

**Pilgrim Congregational Church**

2310 East Fourth St.

Duluth, MN 55812

PT Organist (Later Director of Music Ministry), 1 ser./mult. reh. Church is seeking a musician to begin this spring as church organist, and over the period of the next year and a half, to become Dir. of Music Ministry. Candidates should be schooled in classical European church music and able to broaden the musical program of the congregation. Duties will include providing service music, accompanying choir and congregation, and assessing interests and ability of the congregation to broaden the music program. Additional duties will include developing opportunities for youth and children's music programs, directing adult choir, offering pilgrim's musical resources to the wider community, working with the Senior Minister to plan worship and further develop the church's music programs. Pilgrim is affiliated with the United Church of Christ and is in the liberal Protestant tradition. It is an open and affirming congregation. Send letters and résumés to Rev. Charlotte Frantz at the above address. Applications accepted until the position is filled.

**Christ United Methodist Church**

2500 Hudson Place

Maplewood, MN 55119

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**Union Congregational UCC**

1118 4<sup>th</sup> Street

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PT Organist/Accompanist, 2 ser./1 reh. Avl. ASAP, Salary AGO Guidelines. Contact: Rev. Trish Greeves (763) 441-1203; fax (763) 214-0964; email: [unionucc@ties.k12.mn.us](mailto:unionucc@ties.k12.mn.us)

**DIRECTOR**

**Good Samaritan United Methodist Church**

5730 Grove Street

Edina, MN 55436

PT Director of Music Minsitries. 2 ser./1 reh. 1100 member

congregation. Principal responsibilities would be to direct 50-member Chancel Choir and to work with the senior minister in worship planning. The director will be acting in coordination with the directors of other groups including children's and youth choirs, an adult bell choir and various instrumental and contemporary music ensembles. Position available: July 1, 2003. Résumés and inquiries may be directed to the church or email: [sue@good.org](mailto:sue@good.org). (Ch.) (952) 929-0049; fax (952) 927-4716. □

**POSITIONS AVAILABLE**

Anyone may list a position opening by writing or calling Robert Anderson, 2024 Kenwood Parkway, Minneapolis, MN 55405-2303, (612) 377-4450. Positions are listed in two consecutive issues of *PIPENOTES*. If the position is still open, the church is asked to relist the opening. A fee of \$35 is requested (with the ad running 2 months, and an additional \$10 for each month following) for this service. Checks are to be made **payable to: TCAGO (Twin Cities Chapter-American Guild of Organists)**. Calls will be returned by the next business day.

For those who are looking for positions, there are often several weeks between the time a position is open and the date it is published in *PIPENOTES*. From time to time a congregation is in immediate need. Those of you who would like to have your name suggested to a congregation can leave your name and number with Robert Anderson. His function will be to give a congregation a list of available candidates.

**CHAPEL ORGAN RECITAL SERIES  
CONCLUDES AT HOUSE OF HOPE**

On **Sunday, April 6 at 4:00 p.m.** at the House of Hope Presbyterian Church (797 Summit Avenue, St. Paul), organist Dee Ann Crossley will play the final recital in a series of three featuring the Elizabeth Chapel's new 16-stop Jaekel organ. The first two recitals in the series were performed by Paul Boehnke (February 16) and Dean Billmeyer (March 16).

Dee Ann Crossley holds a bachelor's degree in piano and choral music from Cornell College, and a Master of Arts degree in music history from Smith College. She continued graduate studies in organ at Boston University and in Montreal. Her teachers have included John Weaver, Gerald Bales, and Bernard Lagace, and she is a past prize-winner of the J. S. Bach International Organ Competition held in Bruges, Belgium. A long-time artist member of Thrusday Musical, Ms. Crossley is also the immediate past president of the Schubert Club of Saint Paul and is currently serving on the board. She is presently Co-director of Music and Organist at Augustana Lutheran Church in West St. Paul.

*(Crossley continued on page 6)*





**Students at the Pipe Organ Discovery Day on February 8**

*(Discovery Day continued from page 1)*

Day at House of Hope Presbyterian Church in St. Paul, Minnesota. The Education Committee of the Twin Cities AGO (David D. Eaton, Chair, Phil Asgian, Eileen Paulsen, Dan Schwandt and Stephen Self) organized this event. Pipe Organ Discovery Day is an opportunity for prospective organ students to learn more about the instrument through demonstrations and hands-on exploration of the pipe organ.

Eight local students attended Pipe Organ Discovery Day: Lily Ardalan, Brian DeYoung, Jessica Werner, Sam Holmberg, Andrew Jirele, Amy Fritz, Will Warner, and Christine Mennicke.

Nancy Lancaster, Organist and Music Coordinator at House of Hope, opened the session with a brief explanation and demonstration of each of the four organs at House of Hope, after which students had the opportunity to play each of the organs.

David D. Eaton (Executive Director, Lutheran Summer Music Academy & Festival) and Charles Hendrickson (Hendrickson Organ Company) walked the participants through the evolution of the "King of Instruments" from early examples of the hydraulos (a water-powered organ) to modern-day pipe organs being constructed in churches and concert halls around the world.

Michael Barone was also on hand to promote the pipe organ through the nationally syndicated program he hosts on Minnesota Public Radio, *Pipedreams*.

The day concluded with special scholarships being awarded to students who demonstrated interest in and dedication to studying the organ at the 2003 Lutheran Summer Music Academy. Scholarship recipients for 2003 are Lily Ardalan,

Brian De-Young, Andrew Jirele, Christine Mennicke, and Jessica Werner. Congratulations to these fine student musicians!

The Lutheran Summer Music Academy & Festival brings high school and college students from around the country together for a month of intensive musical study and performance. Open to students of all faiths, the Academy & Festival is committed to strengthening and expanding the Lutheran heritage of excellence in music.

For more information about the Lutheran Summer Music Academy & Festival, including application materials and/or a complete concert schedule, contact our office at 612-879-9555 or 1-888-635-6583 (toll-free) or visit our web site at [www.LutheranSummerMusic.org](http://www.LutheranSummerMusic.org). □

*(Crossley continued from page 5)*

Ms. Crossley's program at House of Hope will open with works of Buxtehude and Bach, contrasted after the interlude by twentieth century works of Finzi, Hampton, Albright, and Matthias, among others. The performance is free and open to the public, and will be preceded by a carillon prelude at 3:30 by David Johnson. □



**Scholarship recipients at the Pipe Organ Discovery Day at House of Hope Presbyterian Church, February 8**

## MEET YOUR BOARD MEMBERS

*by Judy Campen*

My life has certainly not followed the typical script. The many twists and turns could not have been predicted. Little did I think that a childhood dream of a career in music would actually become a reality.

My grandfather with a Doctorate in Sacred Theology served as a minister, university professor, writer and editor. Being quite accomplished in piano, organ and violin, he was especially passionate about Bach. Unfortunately, I did not know him very

*(Campen continued on page 7)*

(*Campen continued from page 6*)

well as we were separated by considerable distance. I will never forget the classical piano scores that he gave me on one of our last visits. I returned home to spend hours sight-reading and loving the music on those pages. Thus a passion was born, perhaps releasing something deeply imbedded in the genes.

Piano lessons began at age 10 when a piano took up residence in my home. While in the sixth grade, I played a piano solo on a local television program in my hometown of Sioux City, Iowa. While in Junior High, I began voice lessons from a teacher who had also taught my Dad, sang in the choirs, sang solos, accompanied music groups as well as played piano with the orchestra..



**Judy Campen**

Frustrated with my piano teacher, I quit. Then at 13 came the opportunity to take organ lessons from the church organist of our large church. By 14, I played my first church service and by 15 was a regular organist. I was smitten!

Although I wanted to follow my dream of studying music in college, I did what was expected of me. I went into nurses' training and became a Registered Nurse. During this time, I did everything involving music including playing the organ regularly for church services as well as for Capping and Graduation ceremonies. The highlight of this time frame was serving as organist for a mass Easter Sunrise Service at the municipal auditorium with more than 5,000 people in attendance!

For my wedding ceremony, I should have had the Song of Ruth, "Wither Thou Goest, I will Go," for it would have foretold of my life which followed. To date, Roy and I have moved **fourteen** times, mostly involving his job situations. During this span of life, we added two sons to our family tree. Each move presented different opportunities to be involved in music by virtue of jobs, education and professional organizations. My desire to fulfill that early dream continued to grow with each passing year. With each move after our children started school, I would pursue classes at the nearby university. Finally we stayed in one location long enough for me to actually finish that music degree—Bachelor of Music in Organ Performance and the Graduate Certificate in Sacred Music from the University of Iowa. We moved to Minnesota in 2000 before I was able to finish my Masters Degree. Organ instructors were Delbert Disselhorst, Delores Bruch-Cannon, John Eggert (Concordia,

St. Paul), and Frank B. Jordan (Dean Emeritus of Drake University).

Through the years I have been a vocal soloist, choir member, Minister of Music, director of vocal choirs of all ages, handbell choirs, and, of course, organist. When we lived in Minnesota in the 1980s, I was organist for Cross View Lutheran Church in Edina. Currently, I maintain a private piano studio, am assistant conductor of the Eagan Men's Chorus (conducted by my son, Dave), and interim organist and choir director at Mt. Calvary Lutheran Church in Eagan for one year.

My first exposure to AGO was in Lincoln, Nebraska. Having served in several positions in various chapters, I consider it a privilege to be of service to the Twin Cities Chapter, currently as Sub-dean.

We were so pleased that our move back to Minnesota brought us closer to our children and three grandchildren. In my spare time I enjoy time with family, walking, watching college sports, reading, golfing, traveling, attending concerts, and attending AGO Conventions and ALCM (Association of Lutheran Church Musicians) Conferences.

I cannot let the story of my life go without sharing something very important to me. Six and a half years ago my husband, Roy, donated a kidney to save the life of our elder son, Steve. Please consider giving the gift of life through organ donation. As a button from the National Kidney Foundation states, "Don't take your organs to heaven." □

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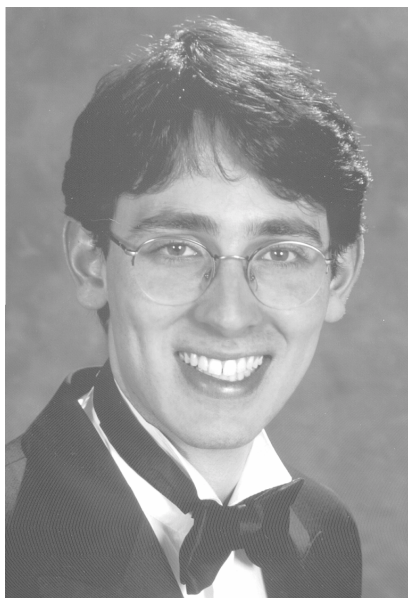


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## VINCENT DUBOIS AT ST. THOMAS

Vincent Dubois will perform an organ recital in the St. Thomas Aquinas Chapel at the University of St. Thomas on **Monday, April 14 at 8:15 pm.**

Born in 1980, Vincent Dubois began organ studies at age 11 in the organ school of the Cathedral of St. Briec, France. He then studied at the National Conservatory of Angers and in 1998 was accepted at the Conservatoire National Supérieur de Musique de Paris in the organ class of Olivier Latry and Michel Bouvard. The following year he was admitted into the composition class.



Vincent Dubois has performed extensively in France as well as in Poland, Germany, Portugal, Switzerland and the USA, and is known as a fine pianist and improviser. He participated in the 1998 Grand Prix de Chartres Interpretation competition. Vincent has won a number of prizes, among them the Gold

Medal and First Prize of the National Conservatory of Angers, and first prizes in harmony, counterpoint, fugue and organ at the Conservatoire National Supérieur de Musique de Paris. He won the Recital Gold Medal at the 2002 Royal Bank Calgary International Organ Festival and Competition, and most recently, the first prize in the 2002 International Competition of Toulouse.

By the age of 16 Vincent was named titular organist of the Cavaillé-Coll organ at the Cathedral of St. Briec. In addition to continuing his studies at the Paris Conservatoire, Vincent Dubois teaches composition at Angers Conservatory and is titular organist at the Cathedral of Soissons.

### Program

- |  |                       |
|--|-----------------------|
| Concerto in a minor, BWV 593                             | Johann Sebastian Bach |
| Allegro  | (1685-1750)           |
| Adagio   | (after Vivaldi)       |
| Allegro  |                       |
| Trio <i>Herr Jesu Christ dich zu uns wend</i> , BWV 655  | J.S. Bach             |
| (from the Leipzig Chorals)                               |                       |
| Fantaisie and fugue in g minor, BWV 542                  | J.S. Bach             |
| Choral <i>Wenn wir in höchsten Nöthen sein</i> , BWV 641 | J.S. Bach             |
| (from Orgelbüchlein)                                     |                       |
| Prelude and fugue in D major, BWV 532                    | J.S. Bach             |

### INTERMISSION

- |  |                 |
|--|-----------------|
| Final (from <i>Evocation</i> )           | Marcel Dupré    |
|  | (1886-1971)     |
| Cantilène (From the <i>Suite Brève</i> ) | Jean Langlais   |
|  | (1907-1991)     |
| Prelude et fugue sur le nom ALAIN        | Maurice Duruflé |
|  | (1902-1986)     |
| Improvisation □                          |                 |



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## Reflections on the Congregational Song-2002

*by Dr. Philip Steen*

### II. More Thoughts

From a commencement speech written by Robert Shaw. The comments in the speech refer to the style of music used on many radio and television programs. "Jesus entrusted his message to twelve non-descript, unknown, unevenly literate, impoverished, but committed **live** listeners. And there follows, however slowly at first, the most awesome explosion of communications in the history of mankind.

"For the next two thousand years, the **greatest artists, poets and musicians dedicated their genius to celebrate that message**: cathedrals are built to enshrine it, religious orders to serve it; mystics spend their lives exploring it. It is the source of the brightest and most far-reaching hopes of the human mind. **Its sheer creativity extends to every field of exploration...** That is the heritage. Now, consider what arcs across Sunday morning skies from satellite to home site in "His" name. (Or what occurs in the sanctuaries across the country in "His" name.)

"Might it be possible that the arts, in return for having been given a home for centuries upon past centuries, at this moment, ...could halt the pervasive appeal to humankind's **mediocrity** and **hypocrisy**, might even restore worship to a consideration of God's mystery and humankind's dignity?"

Should that be our challenge as we think about the congregational song? Does our congregational song communicate/celebrate the message given by Jesus to the Twelve? Do worshippers really 'speak the faith' as they stand to sing the hymn?

Luther's Sermon on Christmas Day: "That there were shepherds means that **no one is to hear the Gospel for themselves alone**, but **every one is to tell it to others** who are not acquainted with it..." So let the words, "A Mighty fortress is our God, a bulwark never failing..." (Martin Luther) ring out.

John Wesley's instructions for congregational singing:

III. "See that you join with the congregation as frequently as you can...If it is a cross to you, **take it up**, and you will find it a blessing.

IV. "Sing lustily and with good courage...Lift up your voice with strength. Be no more afraid of your voice now, nor more ashamed of its being heard, than when you sang the songs of Satan."

Open the doors and windows of the church (maybe not in winter) and let the words ring out. "Thou hidden love of God, whose height, whose depth unfathomed no one knows. I see from afar thy beauteous light, and inly sigh for thy repose." (John Wesley)

III. What are the elements that determine a good congregational song?

(From Westerman "The Essential Elements of a Good Hymn." **The Hymn** IV (January 1953), p. 24.)

A good hymn has a music setting which of itself possesses enduring worth and contributes to the reality of divine worship. The rhythm is servant, not master. The emotion is genuine and under firm control. The melody line is not too extensive in range for congregational use. The association, if secular, should not be a handicap to worship. The total affect of the hymn is that of beauty, with dignity, simplicity and reverence.

The words of a hymn will stand alone, as sincere and reverent expression of broad religious truth. Also, the words must have genuine literary merit. The thought content of a hymn deals with fundamental spiritual concepts and aspirations.

The hymn must use music and words which possess such definite and consistent similarity in mood, accent, and intensity of expression as to cause no mark distortion of the fabric of thought.

The total direction of the hymn, words and music, should be Godward. The song is thought of as an appropriate offering to God.

A good hymn is singable and of practical use. The hymn will (1) be a means of unifying the worshippers, (2) give a sense of reality of God in history and in contemporary life, (3) express assurance of the omnipotent, transcendent power of

*(Song continued on page 10)*

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(*Song continued from page 9*)

God and of the imminent, personal care of God, (4) give a spiritual uplift through praise or prayer to God, (5) express an understanding of God through Jesus Christ, His love, holiness, and forgiveness, and (6) express an appreciation of the Kingdom of God, the oneness of humanity, the eternal worth of the human soul, a justice among all people.

In 1976 I became the organist-choirmaster at St. Paul's on the Hill, a position I held for 17 years. I immediately began the following process. I would pick 2 or 3 hymns for each place in the service, processional, gradual hymn, sermon hymn, communion hymns, and recessional, etc.. I followed the lectionary and used a couple of good aids in the selection of hymns. In following the lectionary, some choices are obvious. On the Sunday using Phil. 2:5-11, the hymn, **At the Name of Jesus**, would be a good choice. And the pastor needs to be able to have hymns that support the message, the hymns sung before and after the sermon. Therefore selecting the hymns became a team effort. We would meet and go over my suggested list. Usually I selected the Processional hymn, Gradual hymn, communion hymns, and recessional. The rector would pick the ones that best supported the sermon message. It worked for the 17 years I was at St. Paul's. Take the initiative, but make it a team effort.

The new Episcopal Hymnal came to our church and I had just purchased a PC, so I developed a filing program which listed the following areas:

#### Example

**Hymn Tune:** Sine Nomine

**Hymn Number:**

**First line of text:** For all the saints

**Composer:** Vaughan Williams

**Author of Text:** William Howe

**Scriptural basis of Text:** Hebrews 12:14

**Organ music based on Hymn Tune:**

For all the Saints by Flor Peeters (for prelude)

Sine Nomine by Ferguson (for postlude)

**Hymn Accompaniment available:**

Introduction: Sine Nomine by Vaughan Williams (10

Intonations, arr. by Paul Manz)

Hymn Harmonizations: Sine Nomine by John Ferguson

**Anthems based on the text:**

For all the Saints by Paul Christiansen

**Dates hymn used:**

All Saints Day 1976, 1977, 1978, etc.

On the computer, I could look up a hymn text by Martin Luther, or I could look up a hymn for Good Shepherd Sunday (Psalm 23), or I could find a prelude based on the opening hymn, or use an anthem based on the hymn (there is a good setting of "For all the Saints" by Paul Christenson which I used as a Call to Worship and which leads directly into the

hymn as a processional), etc. I could also tell how often we were using the hymn. Initially this took some effort, but then it saved time in the end when selecting service hymns and music.

So let's remind ourselves. From Robert Shaw's speech: "The arts (including hymns)...might even restore worship to a consideration of God's mystery and humankind's dignity." Is that occurring in our places of worship? □



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## GOOD FRIDAY VESPERS AT HOUSE OF HOPE PRESBYTERIAN CHURCH

by Thomas Lancaster

House of Hope Presbyterian Church will present a special Good Friday Vespers service at **7:30 p.m.** on **April 18**, featuring a twelve-voice Chamber Choir of section leaders and select volunteer members with an orchestra of Baroque instruments. In addition to congregational hymns and organ music the service will include performances of Bach's **Cantata 127**, *Herr Jesu Christ, wahr Mensch und Gott*, his *Kyrie-Christe, du Lamm Gottes*, BWV 233/I, and Jacobus Gallus's motet *Ecce quomodo moritur*, an integral part of Good Friday Vespers services in Bach's time in Leipzig, when it was sung immediately after the final movement of the Passion music. The Good Friday Vespers services at House of Hope were begun 2001 when Bach's **Saint John Passion** was performed in a reconstructed Good Friday liturgy of Bach's Leipzig. In 2002 Buxtehude's *Membra Jesu nostri*, a cycle of seven Good Friday cantatas, was the centerpiece of the Good Friday Vespers. House of Hope Presbyterian Church is at 797 Summit Avenue in Saint Paul. Nancy Lancaster is organist and coordinator of music and Thomas Lancaster is choirmaster. The church's website is: [www.hohchurch.org](http://www.hohchurch.org) □

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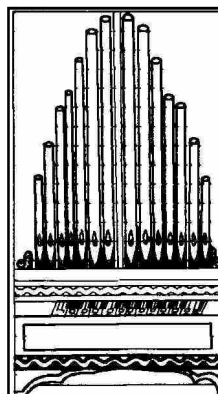
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### APRIL CALENDAR OF EVENTS

(On line at [www.tcago.org](http://www.tcago.org))

<b>April 2, Wed.</b>	<b>12:15 pm</b>	<b>Lenten Mid-Day Organ Recital (Janet Jennings)</b> , First Covenant Church, 21 <sup>st</sup> Ave. W. & Second St., Duluth, MN
<b>April 6, Sun.</b>	<b>3:00 pm</b>	<b>Organ Recital (Stephen May)</b> , Cathedral of Our Merciful Saviour, Faribault, MN
	<b>4:00 pm</b>	<b>Organ Recital (Dee Ann Crossley)</b> , House of Hope Presbyterian Church, St. Paul
<b>April 7, Mon.</b>	<b>7:30 pm</b>	<b>TCAGO Event, Piano and Organ Duo (Susan and Dean Billmeyer)</b> , Wayzata Community Church, Wayzata
<b>April 8, Tues.</b>	<b>7:00 pm</b>	<b>Stations of the Cross (Lynn Trapp)</b> , St. Olaf Catholic Church, 215 S. 8 <sup>th</sup> St., Minneapolis
<b>April 9, Wed.</b>	<b>12:15 pm</b>	<b>Lenten Mid-Day Organ Recital (John Vanella)</b> , First United Methodist Church, 230 E. Skyline Dr., Duluth, MN
		<b>Lenten Mid-Day Organ Recital (Gordon Nelson)</b> , Zion Lutheran Church, 1000 Washington, Cloquet, MN
		<b>Lenten Mid-Day Organ Recital (Vicki Gornick)</b> , Blessed Sacrament Catholic Church, 2328 7 <sup>th</sup> Ave. E., Hibbing, MN
		<b>Lenten Mid-Day Organ Recital (Samuel Black)</b> , Holy Spirit Catholic Church, 227 3 <sup>rd</sup> Ave., Two Harbors, MN
		<b>Lenten Mid-Day Organ Recital (Kristen Weikum)</b> , Our Savior's Lutheran Church, 1111 S. St., Virginia, MN
		<b>Lenten Mid-Day Organ Recital (Rev. William Wilson)</b> , Pilgrim Lutheran Church, 820 Belknap, Superior, WI
<b>April 12, Sat.</b>	<b>9:45 am – 12:15 pm</b>	<b>TCAGO Student Competition</b> , Westwood Lutheran Church, St. Louis Park
	<b>2:00 pm – 4:00 pm</b>	<b>TCAGO Student Competition</b> , continued
<b>April 13, Sun.</b>	<b>4:00 pm</b>	<b>Fauré Requiem (Chancel Choir, Centennial UMC)</b> , Roseville
	<b>7:00 pm</b>	<b>The Via Dolorosa in words and music (Gerrit Lamain)</b> , St. Stephen's Lutheran Church, 1575 Charlton, West St. Paul
	<b>7:30 pm</b>	<b>Organ &amp; Voices (Hennepin UMC Chamber Singers/Donald Livingston)</b> , Hennepin Avenue United Methodist Church, 511 Groveland, Minneapolis
<b>April 14, Mon.</b> Paul	<b>8:15 pm</b>	<b>Vincent Dubois Organ Recital</b> , St. Thomas Aquinas Chapel, University of St. Thomas, St. Paul
<b>April 18, Fri.</b>	<b>7:30 pm</b>	<b>Good Friday Vespers (Chamber Choir/orchestra)</b> , House of Hope Presbyterian Church, St. Paul